



GUITAR SERIES



HEITOR

# VILLA-LOBOS

## Suite populaire brésilienne

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nouvelle édition revue et corrigée  
par Frédéric Zigante

guitare  
chitarra / guitar



ESCHIG

# TABLE / INDICE / CONTENTS

Introduction (français) .....	I
Introduzione .....	IV
Introduction (english) .....	VII
1. Mazurka-Chôro .....	2
2. Schottish-Chôro .....	4
3. Valsa-Chôro .....	8
4. Gavotta-Chôro .....	12
5. Chôrinho .....	16
Appendice / Appendix I : Valse-Chôro .....	19
Appendice / Appendix II : doigtés et variantes du compositeur .....	24

# Introduction

La *Suite populaire brésilienne*, publiée pour la première fois en 1955 par les Éditions Max Eschig, est le fruit d'un long parcours créatif qui a duré de nombreuses années au cours desquelles l'auteur fit à maintes reprises retour à son œuvre.

En tant que *Suite* proprement dite, cette œuvre fut composée pour la première fois durant la période 1923-1928, sans doute dans la foulée de l'enthousiasme que la guitare gagnait ces années-là à Paris. Dans la capitale française, toute une série de circonstances, fondamentales dans le développement de son répertoire moderne, se déployèrent autour de cet instrument. Les débuts du guitariste espagnol Andrés Segovia (7 avril 1924), l'activité didactique et musicologique de Emilio Pujol, l'activité de quelques *guitarreros* (luthiers) espagnols établis à Paris ainsi que des initiatives éditoriales prestigieuses telles que la « Bibliothèque de Musique Ancienne et Moderne pour guitare » par les Éditions Max Eschig, ne sont que les manifestations les plus importantes d'un intérêt pour l'instrument qui ne s'était sans doute jamais tout à fait apaisé depuis le début du XIX<sup>e</sup> siècle, lorsque Paris accueillait les noms les plus prestigieux de la guitare européenne : Fernando Sor, Ferdinando Carulli, Napoléon Coste, Matteo Carcassi et Dionysio Aguado.

C'est dans ce contexte particulièrement favorable qu'Heitor Villa-Lobos, guitariste déjà habile, décida de créer un projet musical et éditorial qui aurait dû déboucher sur la publication de deux grandes œuvres pour guitare de style différent et opposé : d'un côté, les *Douze Études*, rigoureusement modernes, et de l'autre, la *Suite populaire brésilienne* qui s'inspirait de son expérience de jeune *chorão* (exécutant de chôros).

Dans le manuscrit de la première version de la *Suite populaire brésilienne*, manuscrit remontant à 1928 environ, Heitor Villa-Lobos indiqua comme dates pour les deux premiers morceaux du recueil celles de 1906 et de 1907. Dans le manuscrit de la version définitive, daté de 1948, il indiqua par contre pour les deux pages la date de 1908 ; quant aux trois derniers morceaux, ils portèrent respectivement les dates de 1912, 1912 et 1923. On a donc avancé l'hypothèse que les quatre premiers mouvements de la version définitive de la *Suite* étaient des pages survivantes de ses années de jeunesse. En fait, cette hypothèse n'est probablement que partiellement fondée. Il a été possible de remonter à la version primitive de ces ouvrages uniquement pour la *Mazurka-Chôro* qui nous est parvenue à travers un manuscrit fort sommaire intitulé « *Simples* » et daté du 12 août 1911 ainsi que l'indique une dédicace à son élève Eduardo Luiz Gomes. Une comparaison entre la première version de 1911 et celle préparée pour l'édition de 1955 permet de déduire qu'il s'agit davantage d'une composition nouvelle, basée sur des éléments thématiques préexistants et réélaborés selon le style de la maturité de l'auteur, que de la reprise d'une composition de jeunesse.

Le projet éditorial des années 20 n'arriva toutefois pas à bon port et fut ensuite repris en 1948 lorsque Villa-Lobos prépara une nouvelle version du cycle des *Études* et de la *Suite populaire brésilienne*.

Le contenu des deux versions de la *Suite* peut être résumé de la sorte :

Suite populaire brésilienne 1923-1928	Suite populaire brésilienne 1948 (éd. 1955)
Mazourka-Chôro [sic] (Rio, 1906 – À <i>Maria Thereza Têran</i> )	Mazurka-Chôro (Rio, 1908 – À <i>Maria Thereza Têran</i> )
Schottische-Chôro [sic] (Rio, 1907 – À <i>Francis Boyle</i> )	Schottish-Chôro (Rio, 1908)
Chôrinho (Petit-Chôro – À <i>Madeleine Reclus</i> )	Valsa-Chôro (Rio, 1912 – Morceau différent de la <i>Valse-Chôro</i> précédente)
Valse-Chôro (À <i>Eduardo Burnay</i> )	Gavotta-Chôro (Rio, 1912)
	Chôrinho (Paris, 1923 – À <i>Madeleine Reclus</i> )

Remarquons donc que par rapport à la version primitive, deux des morceaux publiés en 1955, *Valsa-Chôro* (terme portugais) et *Gavotta-Chôro*, sont entièrement nouveaux, ayant été introduits à la place de la précédente *Valse-Chôro* (terme français), ce dernier morceau resté, jusqu'à la présente édition, tout à fait inédit et inconnu. Villa-Lobos y introduit un effet insolite de percussion jouée avec un doigt de la main gauche. La raison de l'exclusion de la *Valse-Chôro* des années 20 de la version définitive n'est pas connue mais elle pourrait dépendre des différences stylistiques évidentes entre ce morceau, les deux premiers (*Mazurka-Chôro* et *Schottish-Chôro*) et ceux qui, à la fin, furent ses favoris (*Valsa-Chôro* et *Gavotta-Chôro*). Dans la version publiée en 1955, le *Chôrinho* révèle lui aussi les mêmes problèmes de cohérence stylistique ; Villa-Lobos fut dans un premier temps tenté de l'exclure (en effet, le manuscrit préparé par Arminda Neves d'Almeida l'omet), mais il revint ensuite sur sa décision. Les autres différences se limitent à quelques détails harmoniques et à l'ajout, dans la *Mazurka-Chôro* publiée, d'une coda finale.

Arrêtons-nous sur le mot « Chôro », associé aux titres des danses européennes qui composent cette *Suite*, et aux différentes significations qu'on lui attribue. *Chorar* est un verbe qui étymologiquement signifie pleurer ou se plaindre : dans ce sens, ce terme adhère tout à fait à la veine nostalgique dont est empreinte la musique populaire brésilienne. Musicalement, vers la fin du XIX<sup>e</sup> siècle, le terme de *Chôro* avait pris au moins deux sens différents : le premier était formel et indiquait une composition en temps binaire (2/4) dont la première partie se répétait trois fois selon la forme du rondo (ABACA). Le second sens renvoyait à la pratique des *chorões* (exécutants de *Chôros*) consistant à jouer des sérénades basées sur l'improvisation et le jeu contrapuntique, avec un petit groupe d'instruments dont les plus employés étaient la guitare, le cavaquinho, la mandoline, la flûte, l'ophicléide, le cornet à pistons, le trombone. Ces sérénades se fondaient sur des danses d'origine européenne telles que la valse, la polka, la mazurka. Toutes ces caractéristiques appartiennent au style de la *Suite populaire brésilienne*. Seul l'aspect contrapuntique, que Villa-Lobos se plaisait à définir comme supérieur dans ses résultats au contrepoint classique, est ici fortement limité par l'exécution sur un instrument solo.

Pour préparer cette nouvelle édition de la *Suite populaire brésilienne*, les sources suivantes ont été utilisées :

- 1) Manuscrit autographe de Villa-Lobos de la première version datant probablement de 1928 environ conservé dans les archives Max Eschig, Paris.
- 2) Manuscrit autographe de Villa-Lobos du *Schottish-Chôro* datant probablement de 1928 environ conservé dans les archives de la Fundación Andrés Segovia à Linares (Espagne).
- 3) Manuscrit de la troisième section de la *Valse-Chôro*, conservé au Musée Villa-Lobos de Rio de Janeiro (P.204.1.1).
- 4) Copie manuscrite rédigée en 1948 par Arminda Neves d'Almeida, conservée dans les archives Max Eschig, Paris.
- 5) Édition Max Eschig publiée, sous le contrôle de Villa-Lobos, en cinq fascicules séparés sous les numéros de catalogue M.E. 6737-6738-6793-6794-6817.

Les multiples questions éditoriales concernant la musique pour guitare de Heitor Villa-Lobos et ses premières éditions sont ici confrontées à toutes les sources aujourd'hui connues : ce travail permet donc de parvenir à un texte plus fiable tant sur le plan des notes que sur le plan du doigté.

La graphie originale prévue par l'auteur, qui attribuait deux corps différents aux notes pour souligner la différence de poids sonore des différentes parties, a été rétablie. Cette écriture fut également utilisée par Villa-Lobos dans son *Rudepoêma* pour piano écrit entre 1921 et 1926, avec la prescription suivante :

« Les notes plus grosses sont pour les faire bien ressortir des plus petites. »

En ce qui concerne les notes tenues et la polyphonie, nous avons préféré laisser intacte la graphie choisie par l'auteur même là où la tenue réelle des notes s'avère impossible ou, en tout cas, là où le résultat sonore ne coïncide pas avec l'écriture.



Les coulés hachurés pour la main gauche sont éditoriaux ainsi que tout ce qui est reporté entre crochets. Les indications agogiques placées entre parenthèses appartiennent à Villa-Lobos mais elles se rapportent à des manuscrits plus anciens et furent délibérément omises dans l'édition de 1955 : elles ont quand même été reportées, dans la conviction qu'elles pourraient être utiles à l'interprète.

Le doigté, complètement absent dans l'édition de 1955 et dans le manuscrit de 1948, a été partiellement reconstruit grâce aux nombreuses indications du manuscrit de 1928. Les rares cas où l'on s'est écarté de façon significative des indications de l'auteur sont reportés dans l'appendice II.

Pour la notation des sons harmoniques, Villa-Lobos écrit les notes qui résulteraient, émises si les cordes sur la touche étaient pressées dans la même position au lieu d'être effleurées par les doigts de la main gauche, générant ainsi un son harmonique naturel. Ce système est intuitif et empirique mais présente l'inconvénient de faire apparaître dans le texte des notes complètement étrangères, quant à la hauteur et l'harmonie, aux sons qui sont effectivement émis ; c'est pour cette raison que l'on a préféré également ajouter sur une autre portée les sons effectivement résultants. Il est opportun de rappeler que par le nombre romain, l'auteur indique la position sur la touche mais pas nécessairement l'usage du barré. Les signes > et – sont considérés par l'auteur comme équivalents.

À partir de la première mesure de la *Valse-Chôro*, un signe inconnu dans les autres oeuvres pour guitare de Villa-Lobos apparaît : il s'agit d'une croix avec une petite hampe et la durée d'une croche. Elle se trouve placée dans une position bien définie sur la portée : il s'agit en fait d'une percussion d'un doigt de la main gauche qui a une intonation bien déterminée. Elle est écrite en petit corps et est toujours précédée d'une grosse note.

Bien qu'éprouvant le plus grand respect pour la volonté de l'auteur qui a choisi, à l'occasion de la première édition, de mettre de côté la *Valse-Chôro* des années 20 en faveur de la *Valsa-Chôro* jusqu'à ce jour connue, nous avons décidé, en accord avec les héritiers et l'éditeur, d'inclure dans l'appendice I ce morceau qui illustre à plein titre le talent de Villa-Lobos, compositeur guitariste.

Paris, le 20 janvier 2006

Frédéric Zigante

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# Introduzione

La *Suite populaire brésilienne*, pubblicata per la prima volta dalle Editions Max Eschig nel 1955, è il frutto di un lungo percorso creativo durato molti anni, nel corso dei quali l'autore tornò a più riprese sulla sua opera.

Come *Suite* propriamente detta l'opera fu composta per la prima volta nel periodo 1923-1928, probabilmente sulla scia dell'entusiasmo che la chitarra stava riscuotendo in quegli anni a Parigi. Nella capitale francese infatti si era sviluppata intorno allo strumento una serie di circostanze che dovevano rivelarsi fondamentali per la formazione del suo repertorio moderno. Il debutto del chitarrista spagnolo Andrés Segovia (7 Aprile 1924), l'attività didattica e musicologica di Emilio Pujol, l'attività di alcuni *guitarreros* (liutai) spagnoli trasferitisi a Parigi e le iniziative editoriali prestigiose come la « Bibliothèque de Musique Ancienne et Moderne pour guitare » per i tipi delle Editions Max Eschig sono soltanto le manifestazioni più rilevanti di un interesse verso lo strumento che probabilmente non si era mai del tutto sopito dai primi del XIX secolo, quando Parigi ospitava i più bei nomi della chitarra europea : Fernando Sor, Ferdinando Carulli, Napoléon Coste, Matteo Carcassi e Dionysio Aguado.

In questa situazione particolarmente favorevole Heitor Villa-Lobos, già abile chitarrista, decise di dare vita ad un progetto musicale ed editoriale che avrebbe dovuto portare alla pubblicazione di due grandi opere per chitarra di stile differente ed opposto : da una parte le *Douze Études*, rigorosamente moderne, e dall'altra la *Suite populaire brésilienne* che faceva riferimento alla sua esperienza giovanile di *chorão* (esecutore di *chôros*).

Sull'autografo della prima stesura della *Suite populaire brésilienne*, manoscritto risalente al 1928 circa, Heitor Villa-Lobos indicò come date per i primi due brani della raccolta quelle del 1906 e 1907. Nel manoscritto della stesura definitiva, risalente al 1948, indicò invece per entrambe le pagine la data del 1908 ; gli ultimi tre brani vennero invece datati rispettivamente al 1912, 1912 e 1923. Si è quindi ipotizzato che i primi quattro movimenti della versione definitiva della *Suite* fossero pagine superstiti degli anni giovanili. In realtà questa ipotesi è probabilmente solo in parte fondata. Di questi lavori soltanto per la *Mazurka-Chôro* è stato possibile risalire alla primitiva versione, pervenutaci attraverso un manoscritto molto sommario intitolato « *Simples* » e datato, con una dedica all'allievo Eduardo Luiz Gomes, 12 Agosto 1911. Il confronto fra la prima stesura del 1911 e quella preparata per l'edizione del 1955 consente di desumere che, più che di ripresa di una composizione giovanile, sia giusto parlare di una composizione nuova basata su elementi tematici preesistenti e rielaborati secondo lo stile già maturo dell'autore.

Il progetto editoriale degli anni '20 non andò tuttavia in porto e fu poi ripreso nel 1948, quando Villa-Lobos preparò una nuova versione del ciclo delle *Études* e della *Suite populaire brésilienne*.

Il contenuto delle due stesure della Suite può essere così riassunto

Suite populaire brésilienne 1923-1928	Suite populaire brésilienne 1948 (ed. 1955)
Mazourka-Chôro [sic] (Rio, 1906 – À Maria Thereza Téran)	Mazurka-Chôro (Rio, 1908 – À Maria Thereza Téran)
Schottische-Chôro [sic] (Rio, 1907 – À Francis Boyle)	Schottish-Chôro (Rio, 1908)
Chôrinho (Petit-Chôro – À Madeleine Reclus)	Valsa-Chôro (Rio, 1912 – Brano diverso dalla Valse-Chôro precedente)
Valse-Chôro (À Eduardo Burnay)	Gavotta-Chôro (Rio, 1912)
	Chôrinho (Paris, 1923 – À Madeleine Reclus)

Va dunque notato che, rispetto alla versione originaria, due dei brani pubblicati nel 1955, *Valsa-Chôro* (termine portoghese) e *Gavotta-Chôro*, sono completamente nuovi, essendo stati inseriti in sostituzione della precedente *Valse-Chôro* (termine francese), brano, quest'ultimo, fino ad oggi del tutto inedito e sconosciuto. In esso Villa-Lobos introduce un insolito effetto di percussione intonata con un dito della mano sinistra. La ragione dell'esclusione della *Valse-Chôro* degli anni '20 dalla versione definitiva non è nota ma può essere individuata nelle evidenti differenze stilistiche tra questo brano, i primi due (*Mazurka-Chôro* e *Schottish-Chôro*) e quelli che alla fine gli furono preferiti (*Valsa-Chôro* e *Gavotta-Chôro*). Nella stesura pubblicata nel 1955 anche il *Chôrinho* evidenzia gli stessi problemi di compattezza stilistica ; Villa-Lobos in un primo tempo fu tentato di escluderlo (il manoscritto preparato da Arminda Neves d'Almeida, infatti, lo omette) ma ritornò poi su questa decisione. Le altre differenze si limitano a pochi dettagli armonici e all'aggiunta, nella *Mazurka-Chôro* pubblicata, di una coda finale.

Occorrerà soffermarsi sulla parola « Chôro », abbinata ai titoli delle danze europee che compongono questa *Suite* e ai diversi significati che a questa parola vengono attribuiti. *Chorar* è un verbo che etimologicamente significa piangere o lamentarsi : in questo senso il termine certamente aderisce bene alla vena malinconica di cui è permeata molta musica popolare brasiliana. Musicalmente sul finire del XIX secolo il termine *chôro* aveva assunto almeno due diversi significati : Il primo era formale e indicava una composizione in tempo binario (2/4) la cui prima parte si ripeteva tre volte secondo lo schema del rondò (ABACA). Il secondo significato si riferiva alla prassi esecutiva dei *chorões* (esecutori di *chôros*) consistente nell'eseguire delle serenate di carattere improvvisativo e contrappuntistico con un piccolo gruppo di strumenti (i più usati erano chitarra, cavaquinho, mandolino, flauto, oficleide, cornetta a pistoni, trombone) basate su danze di origine europea come il valzer, la polka, la mazurka. Tutte queste caratteristiche appartengono allo stile della *Suite populaire brésilienne* e soltanto l'aspetto contrappuntistico, che Villa-Lobos definì scherzosamente superiore negli esiti al contrappunto classico, è qui fortemente limitato dall'esecuzione su un solo strumento.

Per preparare questa nuova edizione della *Suite populaire brésilienne* sono state utilizzate le seguenti fonti :

- 1) Manoscritto autografo di Villa-Lobos della prima stesura databile 1928 circa conservato negli archivi Max Eschig, Paris.
- 2) Manoscritto autografo di Villa-Lobos di *Schottish-Chôro* databile 1928 circa conservato negli archivi della Fundación Andrés Segovia a Linares (Spagna)
- 3) Manoscritto della terza sezione della *Valse-Chôro*, conservato al Museo Villa-Lobos di Rio de Janeiro (P.204.1.1).
- 4) Copia manoscritta redatta nel 1948 da Arminda Neves d'Almeida, conservata negli archivi Max Eschig, Paris.
- 5) Edizione Max Eschig pubblicata, sotto il controllo di Villa-Lobos, in cinque fascicoli separati con i numeri di catalogo M.E. 6737-6738-6793-6794-6817.

Le molteplici questioni editoriali riguardanti la musica per chitarra di Heitor Villa-Lobos e le sue prime edizioni sono qui affrontate sulla base di tutte le fonti oggi conosciute : questo lavoro consente quindi di arrivare ad un testo più affidabile sia sul piano delle note che della diteggiatura.

È stata ripristinata la grafia originale prevista dall'autore che attribuiva due corpi differenti alle note per sottolineare la disuguaglianza di peso sonoro delle diverse parti. Questa scrittura fu utilizzata da Villa-Lobos anche nel *Rudepoêma* per pianoforte scritto tra il 1921 e il 1926, con la seguente prescrizione :

« Les notes plus grosses sont pour les faire bien ressortir des plus petites. »

Per quanto riguarda le note tenute e la polifonia si è preferito lasciare intatta la grafia scelta dall'autore anche laddove la tenuta reale delle note risulta impossibile o comunque il risultato fonico non coincide con la scrittura.

Le legature per la mano sinistra tratteggiate sono editoriali come pure tutto ciò che è riportato fra parentesi quadre. Le indicazioni agogiche messe tra parentesi tonde sono di Villa-Lobos, ma appartengono a manoscritti più antichi e furono deliberatamente omesse nell'edizione del 1955 : sono state ugualmente riportate nella convinzione che possano essere comunque di aiuto per l'interprete.

La diteggiatura, completamente assente nell'edizione del 1955 e nel manoscritto del 1948, è stata ricostruita in parte attingendo alle numerose indicazioni del manoscritto del 1928. I rari casi in cui ci si è discostati in modo significativo dalle indicazioni dell'autore sono riportati nella appendice II.

Per la notazione dei suoni armonici Villa-Lobos scrive le note che risulterebbero emesse se le corde sulla tastiera, anziché essere sfiorate con le dita della mano sinistra generando così un suono armonico naturale, venissero premute nella medesima posizione. Questo sistema è intuitivo ed empirico, ma ha lo svantaggio di far comparire nel testo delle note completamente estranee, come altezza e come armonia, ai suoni che effettivamente vengono generati ; per questa ragione si è preferito aggiungere su un altro pentagramma anche i suoni effettivamente risultanti. È opportuno ricordare inoltre che con il numero romano l'autore indica la posizione sulla tastiera ma non necessariamente l'uso del barré. I segni > e - sono considerati dall'autore equivalenti.

Fin dalla prima battuta della *Valse-Chôro* compare un segno non conosciuto in altre composizioni chitarristiche di Villa-Lobos : si tratta di una x con gambo del valore di un ottavo. Si trova collocato in modo molto preciso sul pentagramma : si tratta in effetti di una percussione di un dito della mano sinistra che produce un suono intonato. E' scritta in corpo piccolo (come una notina) ed è sempre preceduta da una nota melodica importante in corpo grosso.

Pur nel più totale rispetto della volontà dell'autore che ha stabilito, in occasione della prima edizione, di accantonare la *Valse-Chôro* degli anni '20 in favore della *Valsa-Chôro* fino ad oggi conosciuta, si è deciso, in accordo con gli eredi e l'editore, di includere in appendice I questo brano che illustra a pieno titolo la genialità di Villa-Lobos, compositore chitarrista.

Paris, 20 Gennaio 2006

Frédéric Zigante



# Introduction

The *Suite populaire brésilienne*, first published by Editions Max Eschig in 1955, is the fruit of an evolution that lasted many years, during which the composer returned to its revision various times.

As a complete suite it was initially conceived in the period 1923-1928, probably stimulated by the popularity that the guitar then enjoyed in Paris. At that time the French capital in fact witnessed a series of circumstances that had a fundamental impact upon the development of the modern guitar repertoire. The debut of the Spanish guitarist Andrés Segovia (7 April 1924), the musicological and didactic activity of Emilio Pujol, the presence of several *guitarreros* (luthiers) who had moved to Paris from Spain, and such noteworthy editorial initiatives as the *Bibliothèque de Musique Ancienne et Moderne pour guitare* published by Éditions Max Eschig, were only the most significant manifestations of an interest in the instrument that had probably never completely faded since the beginning of the nineteenth century, when Paris enjoyed the presence of the most illustrious guitarists in Europe: Fernando Sor, Ferdinando Carulli, Napoléon Coste, Matteo Carcassi, and Dionysio Aguado.

It was amidst this particularly favorable climate that Heitor Villa-Lobos, himself an able guitarist, embarked upon a project that was to lead to the publication of two large and stylistically contrasting works for guitar: the rigorously modern *Douze Études*, and the *Suite populaire brésilienne*, reminiscent of his experience as a *chorão* (member of a Brazilian *chôro* band) in his younger years.

In the autograph manuscript of the original version composed around the year 1928 of the *Suite populaire brésilienne*, Villa-Lobos specified that the first two pieces of the collection were originally written in 1906 and 1907. The definitive version of 1948, however, gives the date of both pieces as 1908, while the last three are ascribed to the years 1912, 1912, and 1923 respectively. It has therefore been hypothesized that the first four movements of the definitive version of the *Suite* were pieces Villa-Lobos originally wrote in his youth. This, however, is probably only partly true. Of the pieces in question, the *Mazurka-Chôro* alone survives in an anterior version, consisting of a cursory manuscript dated 12 August 1911 with the title “*Simples*” and a dedication to the student Eduardo Luiz Gomes. A comparison of this version from 1911 with the one prepared for publication in 1955 reveals that, rather than simply recuperating a piece from his juvenilia, the composer wrote a new piece based on pre-existing thematic elements elaborated in the style of his artistic maturity.

The original project of the 1920s was left unpublished. In 1948, however, Villa-Lobos returned to it to prepare a new version of both the cycle of *Études* and the *Suite populaire brésilienne*.

The content of the two versions of the *Suite* may be summarized as follows:

Suite populaire brésilienne 1923-1928	Suite populaire brésilienne 1948 (ed. 1955)
Mazourka-Chôro [sic] (Rio, 1906 – À Maria Thereza Téran)	Mazurka-Chôro (Rio, 1908 – À Maria Thereza Téran)
Schottische-Chôro [sic] (Rio, 1907 – À Francis Boyle)	Schottish-Chôro (Rio, 1908)
Chôrinho (Petit-Chôro – À Madeleine Reclus)	Valsa-Chôro (Rio, 1912 – The work is different from the previous <i>Valse-Chôro</i> )
Valse-Chôro (À Eduardo Burnay)	Gavotta-Chôro (Rio, 1912)
	Chôrinho (Paris, 1923 – À Madeleine Reclus)

Thus we may observe that, with respect to the original version, two of the pieces published in 1955, *Valsa-Chôro* (which uses the Portuguese term) and *Gavotta-Chôro*, are completely new, both of them replacing the *Valse-Chôro* (with the French term) that had remained unpublished and unfamiliar until now. We do not know why this earlier *Valse-Chôro*, which calls for an unusual percussive effect obtained by a finger of the left hand, was dropped from the definitive version, but it may perhaps have been due to evident stylistic differences with respect to both the first two pieces (*Mazurka-Chôro* and *Schottish-Chôro*) and the pair that took its place (*Valsa-Chôro* and *Gavotta-Chôro*). The *Chôrinho* also reveals this same problem of stylistic incompatibility. Villa-Lobos had first decided to omit it from the 1955 publication (and in fact it is not present in the manuscript prepared by Arminda Neves d'Almeida), but he later changed his mind. The other differences are limited to a few harmonic details and the addition of a final coda to the *Mazurka-Chôro*.

It is helpful to consider here the various meanings attributed to *Chôro*, which appears in tandem with each of the names of the European dances used as titles in the *Suite*. Etymologically speaking, *chorar* is a Portuguese verb meaning “to cry or lament”, certainly well-suited to the melancholy atmosphere permeating so much Brazilian popular music. Musically speaking, the term *chôro* had at least two different meanings in the late nineteenth century. From a structural point of view, it signified a composition in duple meter (2/4) and rondo form, wherein the A section appears three alternating times (ABACA). But it also referred to the performance practice of the *chorões*, instrumentalists who would gather in small ensembles (typically various combinations of a guitar, cavaquinho, mandolin, flute, ophicleide, cornet, or trombone) to play *chôros* (based on dances of European origin such as the waltz, polka, or mazurka) in serenades charged with improvisation and counterpoint. All of these aspects pertain to the style of the *Suite populaire brésilienne*; only the contrapuntal feature – which Villa-Lobos humorously claimed to be more successful than traditional counterpoint – is substantially reduced because the music is performed on one instrument alone.

The following sources have been used for the preparation of this new edition of the *Suite populaire brésilienne*:

- 1) The composer's autograph manuscript of the first version from 1928 ca., preserved in the Archives Max Eschig, Paris.
- 2) The composer's autograph manuscript of the *Schottish-Chôro* from 1928 ca., preserved in the archives of the Fundación Andrés Segovia, Linares (Spain).
- 3) Manuscript of the third section of the *Valse-Chôro*, preserved in the Museu Villa-Lobos, Rio de Janeiro (P.204.1.1).
- 4) Manuscript copy prepared in 1948 by Arminda Neves d'Almeida, preserved in the Archives Max Eschig, Paris.
- 5) Edition Max Eschig, published under the composer's supervision, in five separate fascicles with catalogue numbers M.E. 6737-6738-6793-6794-6817.

All known surviving sources have been consulted in addressing the various editorial issues arising from an examination of Heitor Villa-Lobos' music for guitar and its early publications, thus making it possible to establish a more reliable reading of both the music and the fingering.

This edition revives the composer's original use of two contrasting note sizes to emphasize the differences in the weight of sound among the various parts. Villa-Lobos also used this notation in his *Rudepoêma* for piano, written between 1921 and 1926, with the following instruction:

*“Les notes plus grosses sont pour les faire bien ressortir des plus petites.”*

Regarding sustained notes and polyphonic passages, this edition maintains the composer's notation even where it is impossible to hold a note for its full prescribed value or in any event where execution cannot exactly reflect the music as it is written.

The dotted slurs for the left hand are editorial suggestions, as are all indications set in square brackets. Agogic indications appearing in parentheses are instead those of the composer: though deliberately omitted from the 1955 publication, they have been recuperated for this edition from the earlier manuscripts in the belief that they may nonetheless be useful for the performer.

There is no fingering in either the 1955 publication or the 1948 manuscript copy, but it can be partly reconstructed from the numerous indications present in the 1928 autograph manuscript. Those rare instances of significant editorial divergence from the composer's indications are identified in the Appendix II.

Villa-Lobos notated natural harmonics by writing the note that the finger touches on the string to generate the harmonic, rather than the harmonic itself. Although this system is more intuitive and practical, the written notes are completely different, both in pitch and harmonic context, from the notes one actually hears. For greater clarity this edition also provides the sounding harmonics on another staff. The performer should also note that while the composer used Roman numerals for the positions on the fingerboard, he did not necessarily specify barré; and that he considered the symbols > and – to be equivalent and therefore used them interchangeably.

From the opening bar of the *Valse-Chôro* there is a symbol which appears in no other guitar composition by Villa-Lobos, consisting of a small eighth note with an “x” for the note head. Visually similar to a grace note following a normally sized main melodic note, it calls for a tuned percussive effect to be obtained by a finger of the left hand at the pitch indicated by the position of the “x” on the stave.

Finally, while this edition fully respects the composer's decision to replace the earlier *Valse-Chôro* with the familiar *Valsa-Chôro* of the first publication, it has been decided, in agreement with the heirs and the publisher, to include in appendix I this neglected piece which does no less honour to the artistry of Villa-Lobos as composer and guitarist.

Paris, 20 January 2006

Frédéric Zigante

Translated from Italian  
by Anna Herklotz

# Suite populaire brésilienne

OUVRAGE PROTÉGÉ  
PHOTOCOPIE  
INTERDITE  
MÊME PARTIELLE  
(Loi du 11 mars 1957)  
contrefaçon CONTREFAÇON  
(Code Pénal Art. 425)

Éditée par  
Frédéric ZIGANTE

## 1. Mazurka-Chôro (1908)

Heitor VILLA-LOBOS  
(1887-1959)

(Un peu lent)

mf

III

Meno

II

32 (rall.) ② II

36 (A tempo) ②

40 rit. A tempo ② ③ VII ② 1. 2. ⑤ \*

45 Tempo 1°

49 1. 2. *f*

54 A tempo (Final) *f*

58 ⑤

62 rall. \*\* V V XII XII *ff*

mf

\*\*\* effet :

\*\*\* effet :

(Un peu) Modere

IV

*mf*

[illegible]

The musical score is for a piece in G major, indicated by three sharps (F#, C#, G#) in the key signature. The tempo is marked 'A tempo'. The score is written on a grand staff with a treble clef and a bass clef. The melody in the treble staff includes a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4). The bass staff features a triplet of eighth notes (G3, A3, B3) and a triplet of sixteenth notes (G3, A3, B3). The score includes various musical notations such as accidentals (sharps, naturals, double flats), dynamic markings (p, f), and articulation marks (accents, slurs). The piece concludes with a double bar line and a repeat sign.

[illegible]

Effet :



21

28

32

36

40

44

47

51

(Un peu vite)

rit.

rall.

A tempo

IV III

rall.

A tempo

First system of musical notation, measures 1-2. The music is in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The melody consists of eighth and sixteenth notes, while the bass line features chords and single notes.

Second system of musical notation, measures 3-4. Measure 3 includes a fingering 'VII' and a 'gliss.' marking. Measure 4 includes a fingering 'V' and a 'gliss.' marking. The notation includes various accidentals and a bracketed measure.

Third system of musical notation, measures 5-6. Measure 5 includes a fingering 'VII'. Measure 6 includes a fingering 'II'. The notation includes various accidentals and a bracketed measure.

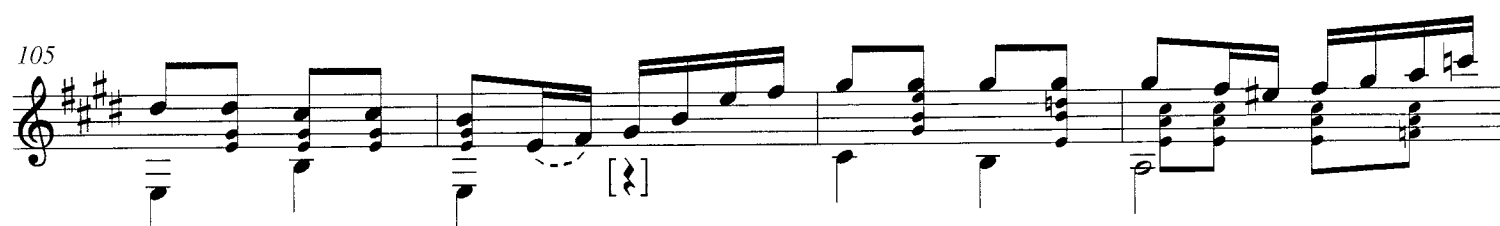
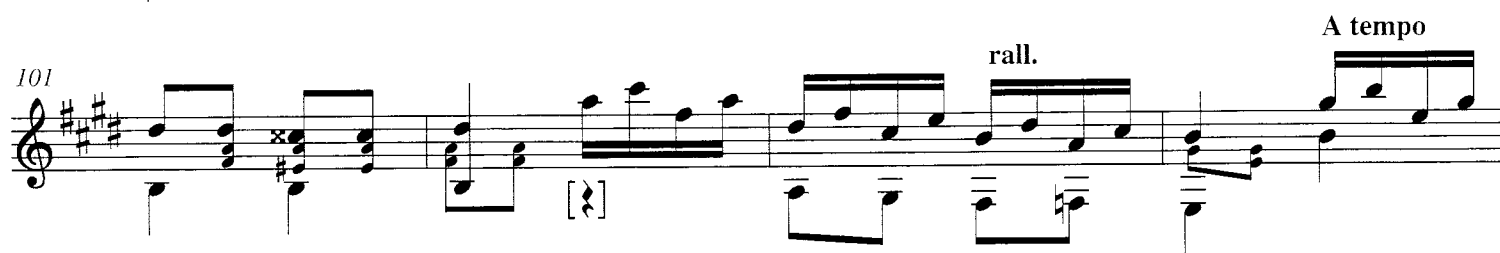
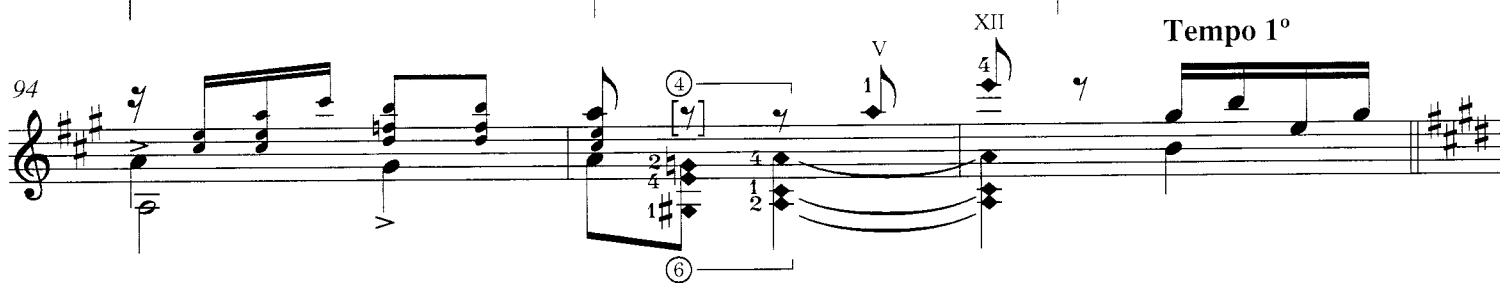
Fourth system of musical notation, measures 7-8. Measure 7 includes a fingering 'IV'. The notation includes various accidentals and a bracketed measure.

Fifth system of musical notation, measures 9-10. The notation includes various accidentals and a bracketed measure.

Sixth system of musical notation, measures 11-12. Measure 11 includes a fingering 'XII' and a '(rall. - - -)' marking. Measure 12 includes a 'gliss.' marking. The notation includes various accidentals and a bracketed measure.

Seventh system of musical notation, measures 13-14. The notation includes various accidentals and a bracketed measure.

Eighth system of musical notation, measures 15-16. The notation includes various accidentals and a bracketed measure.



## Valsa lenta

Tous droits réservés  
pour tous pays.

[illegible]

47 **A tempo**

53

moderato

*cantabile*

[illegible]

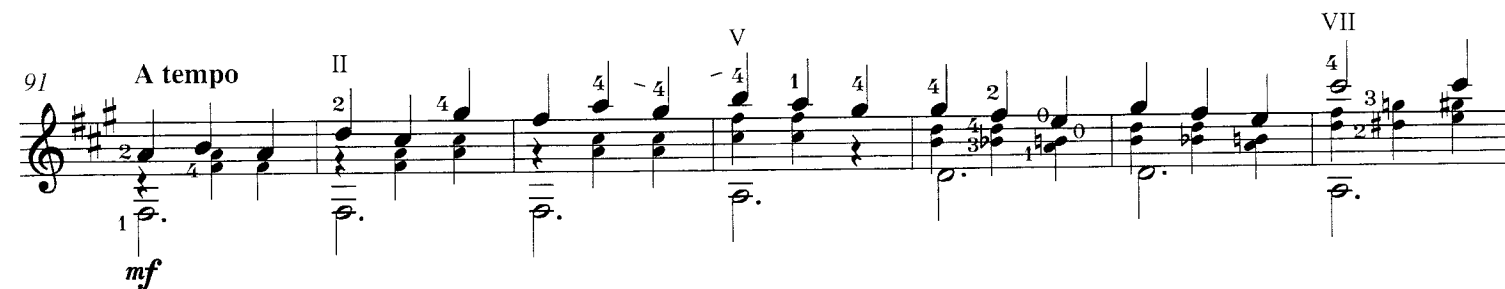
55 **A tempo**

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'A tempo' is placed above the staff. The music consists of a series of notes and rests, with some notes beamed together. There are several measures of music, including some with triplets indicated by a '3' over the notes. The system ends with a double bar line.

61

This musical score segment contains measures 61 through 68. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Measures 61-64 consist of eighth-note patterns. Measures 65-68 feature a descending eighth-note scale. The score includes various musical notations such as beams, slurs, and repeat signs.

\* effet :





112

rall.

VII ④

⑤ IV

Tempo 1°

119

125

130

135

141

rall.

A tempo

147

rall.

effet :

\*

\*\*

# 4. Gavotta-Chôro

(1912)

*Allegretto moderato*

12

mf

rit.

A tempo

rall.

A tempo

IX

XII

25

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with a tempo marking of 'Allegretto' and a dynamic of 'f'. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. A first ending bracket covers measures 1-4, leading to a second ending bracket covering measures 5-8. The tempo changes to 'rall.' at the beginning of the second ending. The piece concludes with a double bar line and a repeat sign. The tempo then changes to 'A tempo' for the final section, which continues the melodic pattern. The score includes various musical notations such as rests, beams, and slurs.

35

1 1 2 3 0 2 3 4 4 4 4 3 0 1 3 0 1 3 4 3 4 0

*f*

40

*p*

49 **A tempo**

*mf*

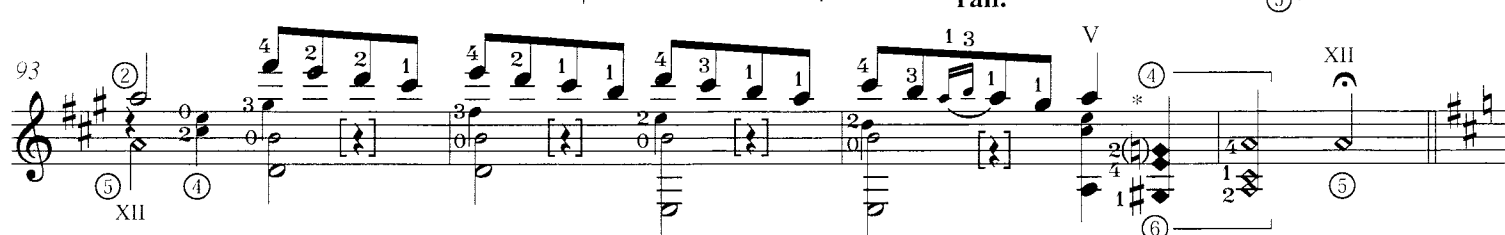
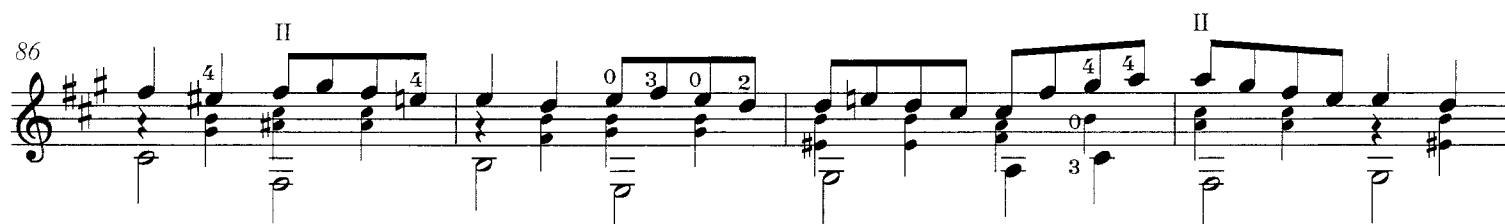
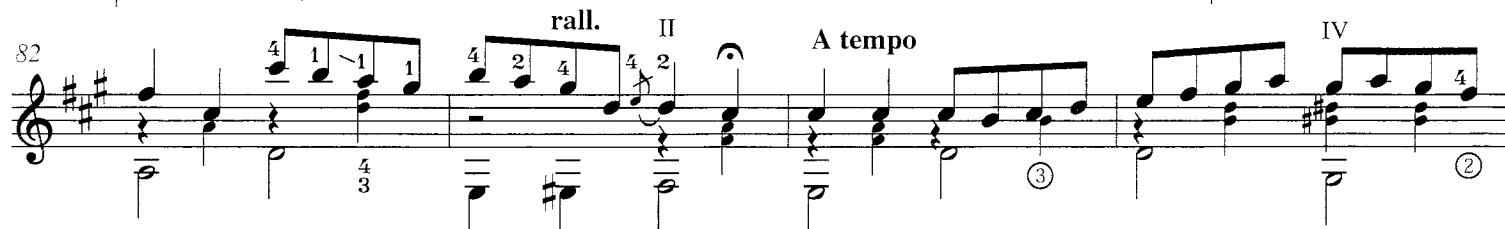
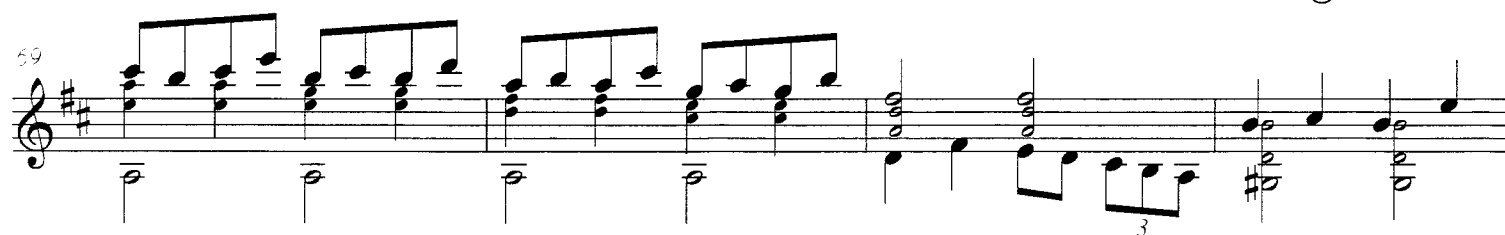
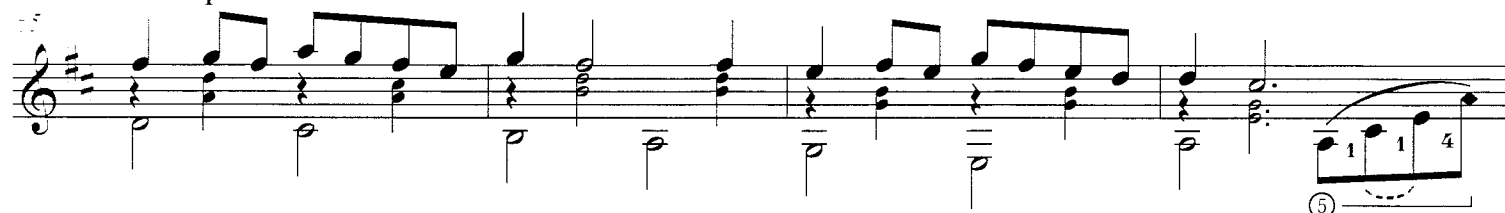
53

rit.

57 **A tempo**

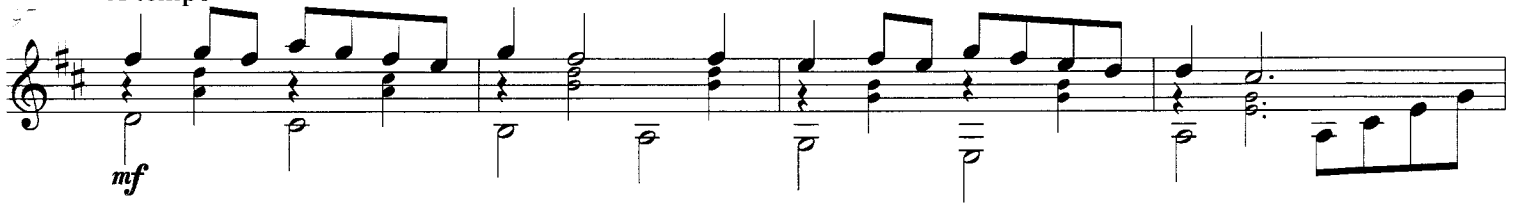
The musical score for measures 57-60 is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The tempo marking 'A tempo' is placed above the staff. The notation includes eighth and sixteenth notes, often beamed together, and rests. The melody is characterized by its rhythmic complexity and the use of accidentals, particularly the sharp sign on the second line of the staff (F#) in measures 57, 58, and 59.

A tempo



\* effet : 

A tempo

*mf*

101

rit.



A tempo

105



109

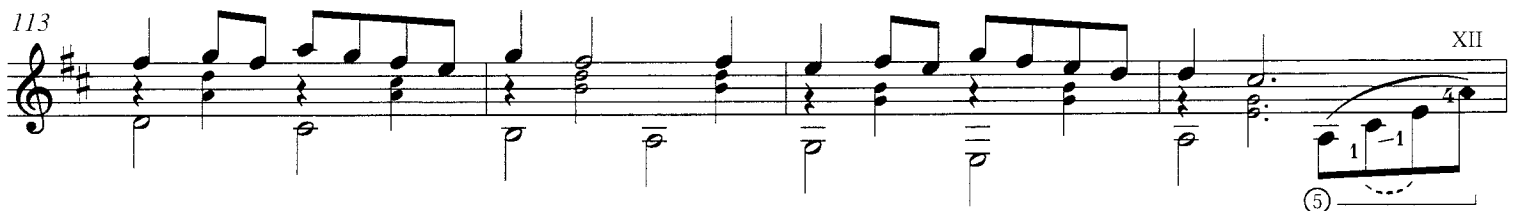
rall.



A tempo

113

XII



117



120



125

rall.

XII



5. Chôrinho (Petit-Chôro)  
(1923)

Lent (♩ = 80)

The musical score for "Chôrinho (Petit-Chôro)" is written for piano and voice. It begins with a tempo marking of "Lent" and a quarter note equal to 80 beats per minute. The piano part starts with a mezzo-forte (mf) dynamic and includes several sforzando (sfz) accents. The vocal line features glissandos and specific fingerings (e.g., 4, 1, 2, 3, 4). The score includes a ritardando (rit.) section followed by a return to the original tempo (A tempo). The piece concludes with a glissando in the vocal line. The score is divided into systems of staves, with measures numbered 1 through 28.



32

39

44

48

52

56

61

65

gliss.

rall.

## Più mosso

71 *f* *p* *cresc.*

73 II

77 II IV

81 IX *rall.* A tempo XII ⑥

85 *rall.*

89 A tempo *rall.*

93 A tempo

97 *rall.* Da capo al ⊕, segue : Tempo 1°

101

# Appendice I

## Valse-Chôro

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Droits réservés.  
Fonds Archives Max Eschig  
BnF Ms 25120

Cette pièce a été jouée pour la première fois depuis sa redécouverte par Frédéric Zigante le 2 juillet 2006 à Romano Canavese (Turin), à l'église de Santa Marta dans le cadre du festival « Piemonte In Musica ».

Questa brano è stato eseguito per la prima volta dalla sua riscoperta da Frédéric Zigante il 2 luglio 2006 a Romano Canavese (Torino), presso la chiesa di Santa Marta nell'ambito del festival « Piemonte In Musica ».

This works world premiere since its re-discovery was publicly performed by Frédéric Zigante on July 2nd, 2006 in the church of Santa Marta in Romano Canavese (Torino, Italy) during the « Piemonte In Musica » festival.

## Valse-Chôro

**Très lent**

*mf* *gliss.*

**4**

**8**

**12**

**16**

**Plus vite**

**IX**

**21**

**f**

**rall.**

**A tempo**

*p* *mf*

**\* effet :**

**\*\* effet :**

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Très lent' (Very slow). The first system (measures 1-4) includes a glissando (gliss.) and a mezzo-forte (mf) dynamic. The second system (measures 5-8) continues the slow tempo. The third system (measures 9-12) introduces a 'rall.' (ritardando) and then returns to 'A tempo'. The fourth system (measures 13-16) continues at 'A tempo'. The fifth system (measures 17-20) is marked 'Plus vite' (Faster) and includes a section labeled 'IX'. The sixth system (measures 21-24) is marked 'f' (forte) and includes a 'rall.' marking. The score concludes with two 'effet' (effect) markings, each followed by a short musical phrase. Fingerings are indicated by numbers 1-5 in circles. Slurs and accents are used throughout to indicate phrasing and emphasis.

**A tempo**

25 *p.* *cresc.* **animando**

29 *V*

33 *rall.* *gliss.* \*

**A tempo**

37

41 *V* **animando**

45 **Lent** *f* *pp* *mf* *II*

49 *II* **allargando**

**Tempo 1°**

53

\* effet :

57 *rall.* *A tempo*

62

67

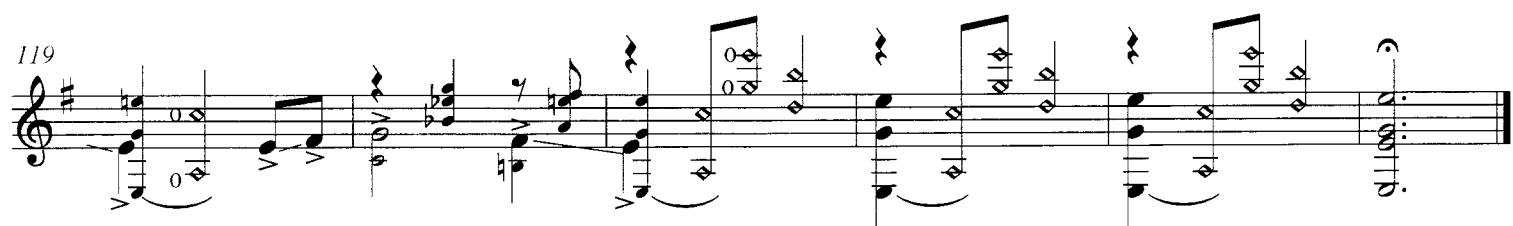
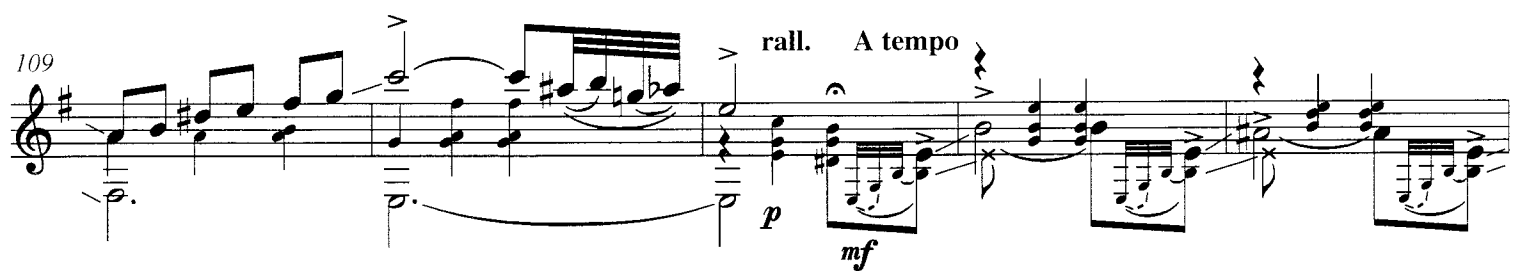
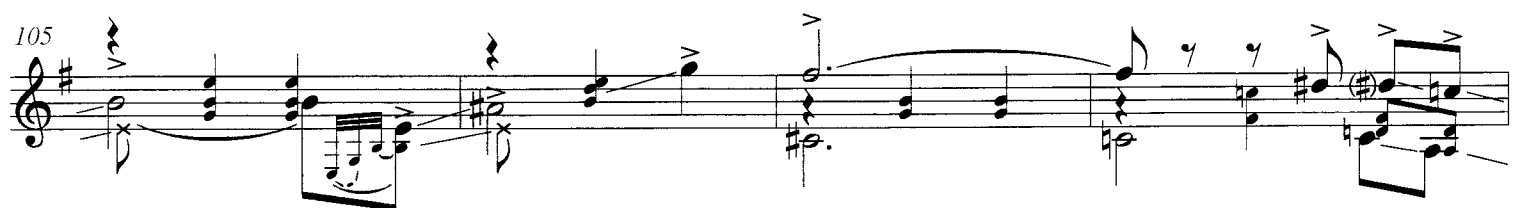
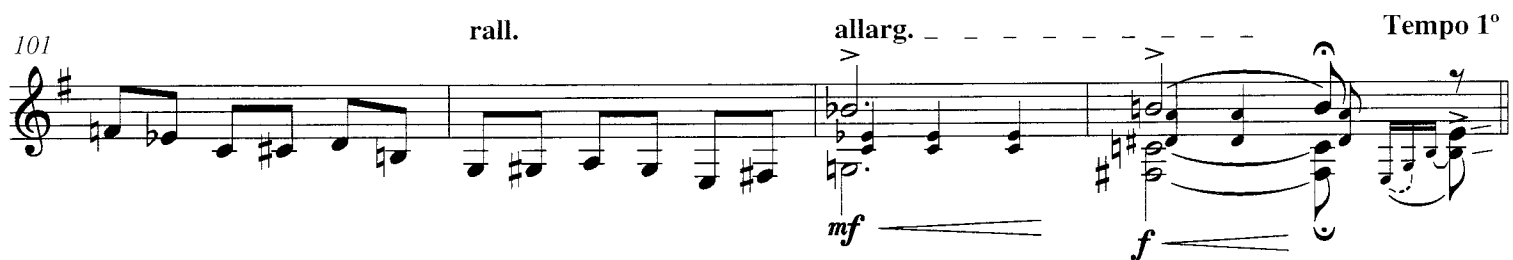
73 *Un peu animé* *A tempo*

78

83 *rall.*

88 *allarg.* *A tempo* *A tempo*



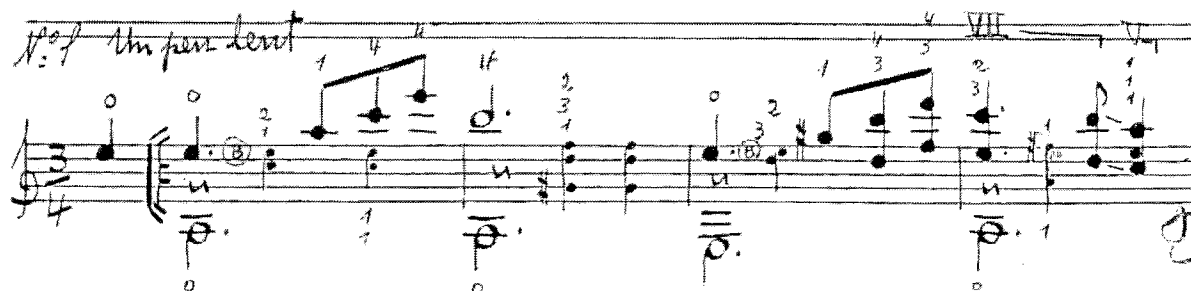


# Appendice II

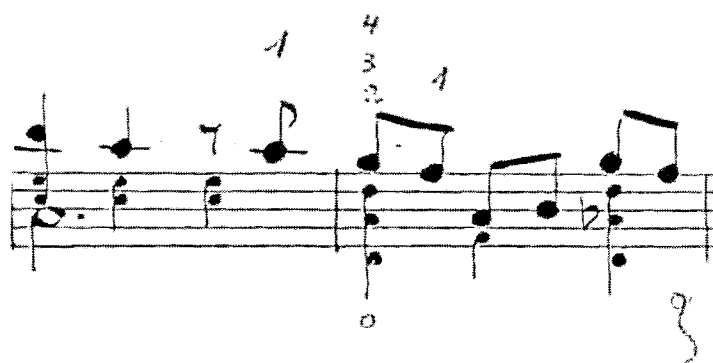
doigtés et variantes du compositeur

## Mazurka-Chôro

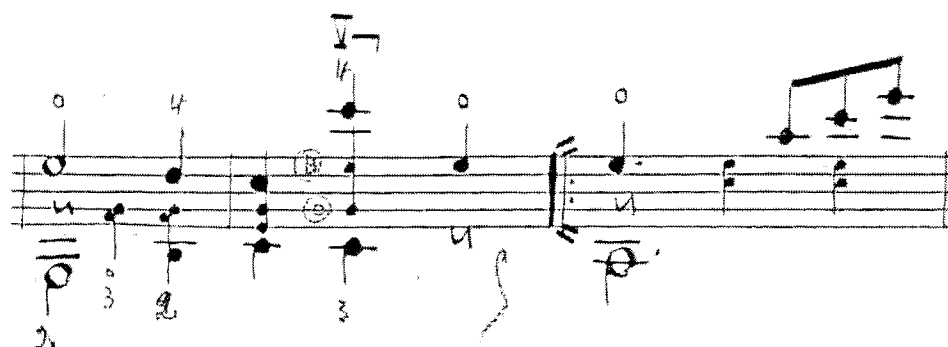
Mesures 1-4 manuscrit Eschig de 1928 circa

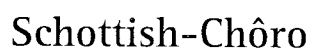


Mesures 13 et 14 manuscrit Eschig de 1928 circa



Mesures 18-20 manuscrit Eschig de 1928 circa



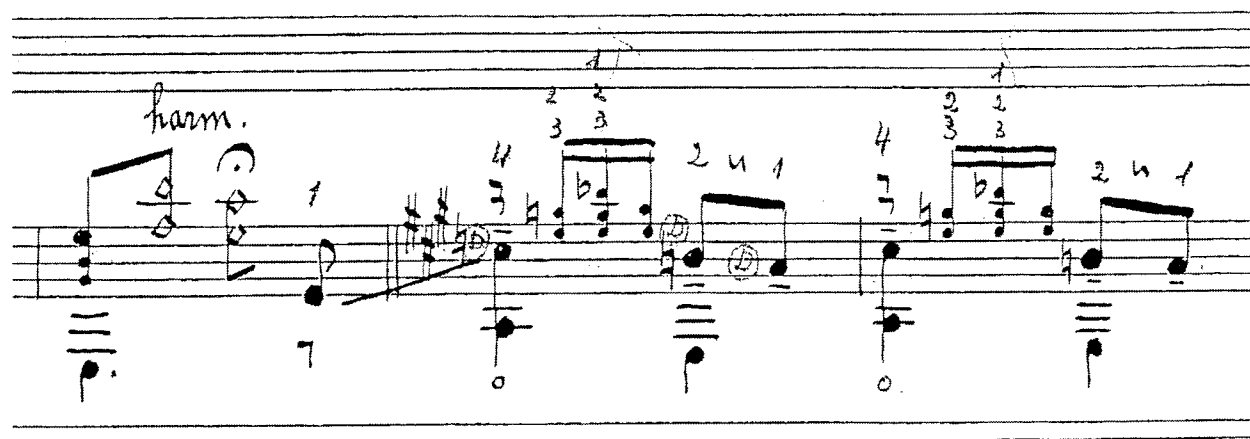


A handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and corrections, including a circled "B" and a circled "2". The score is divided into two systems by a double bar line. The first system ends with a double bar line and a repeat sign. The second system begins with a double bar line and a repeat sign. The score is written in ink on a piece of paper that appears to be a page from a notebook.

Mesure 10 : doigté du manuscrit Eschig 1928 circa



Mesures 64 et 65 : manuscrit Eschig de 1928 circa



## Chôrinho

Mesure 86 : manuscrit Eschig de 1928 circa



Mesure 89 : manuscrit Eschig de 1928 circa

